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Shakspeare's Religion.

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Though we measure the sublime productions of a poet not by a religious standard but by that of art, it is, nevertheless, of great interest to know his religious convictions and tendencies. Religion is a most important factor in the formation of man's ideas and the direction of his actions. It inspires every poet, and impels his imagination to express thoughts almost divine. It was an inherent sentiment of religion that made it possible for Homer to build, from even pagan conceptions, a monument that will pass the ordeal of ages; while Dante, with religious feelings, ennobled and perfected by Christian teachings, has erected one more enduring still. Could it be otherwise in the case of Shakspeare?

As to his belief our information must be gathered from his works; there is no other record. All the historical facts may be summed up briefly. It was said of him: "He dyed a papist." It is alleged that he was married by a minister of the Anglican Church. His baptism and burial are likewise said to have been the care of the same Church.

If the above statements be true, they might be considered a proof, if Shakspeare and his father had the choice between a Catholic and a non-Catholic clergyman; but the fact is undeniable that they did not. The monasteries had been suppressed, the hierarchy crushed. Besides this, the Church of Rome permitted her members to receive matrimonial blessings in the State church to render the marriage legitimate in the eyes of the law. The fact of his

burial proves nothing. Catholic priests could have no access to many places, and could do little in public. Indeed, the mere fact of being a priest subjected a man to death.

The clergyman of Stratford had taken the oath of supremacy demanded by Elizabeth. Thenceforth his official acts bear the marks of the Established Church; but, like many others, he may have regarded it his duty only secretly to be true to the faith of his fathers. This, however, is only a suggestion. It is difficult, at such a time, to distinguish a Catholic from the rest by his public worship.

Shakspeare's sonnets throw little light on his religion. One of them gives an indication of the life to come, and lauds the practice of self-denial—evidently a maxim of the Christian code of morality. It was, no doubt, based on St. Paul's thought of mortification:

"Poor soul, the centre of my sinful earth,
.... these rebel powers that thee array,
Why dost thou pine within and suffer death,
Painting thy outward wall so costly gay?
Dost thou upon thy fading mansion spend?
Shall worms, inheritors of this excess,
Eat up thy charge? Is this thy body's end?
Then, soul, live thou upon thy servant's loss,
And let that pine to aggravate thy store;
Buy terms divine in selling hours of dross;
Within be fed, without be rich no more;
So shalt thou feed on Death, that feeds on men,
And Death once dead, there's no more dying then."

Our poet treats sacred subjects with the profound reverence of a Christian; for instance, the allusion to Christmas in "Hamlet":

"Some say that ever 'gainst that season comes
Wherein our Saviour's birth is celebrated,
This bird of dawning singeth all night long;
And then, they say, no spirit dares stir abroad;
The nights are wholesome; then no planets strike,
No fairy talks, no witch hath power to charm,
So hallowed and so gracious is the time!"

Consider Portia's reference to the Lord's Prayer:

"Though justice be thy plea, consider this,
That in the course of justice none of us
Should see salvation: we do pray for mercy;
And that same prayer doth teach us all to render
The deeds of mercy."

His religious sentiments are clearly manifested in the mention of the Holy Land made in "Henry IV.":

"Those holy fields
Over whose acres walked those blessed feet,
Which, fourteen hundred years ago, were nailed
For our advantage on the bitter cross."

Some of Shakspeare's earlier poems give us an unfavorable view of his moral character. He then took the flame of sensuality for the fire of poetry. But this would scarcely put him down as a pagan. Nothing can be said against his plays. There is coarseness, it is true, but the custom and expressions of the time were coarse. He does not allow vice to clothe in the garment of virtue, nor the voice of wrong and untruth to cry out like right and truth.

Shakspeare is unlike Hume, and other infidels, who try to justify suicide, and spread the dense fog of scepticism around the existence of God, free-will, and the immortality of the soul. God has stamped suicide as a crime. Our poet put it into Hamlet's mouth:

"Or that the everlasting had not fix'd
His canon 'gainst self-slaughter!"

Again, Hamlet is restrained from "shuffling off this mortal coil" by the thought of the other world:

"Thus conscience does make cowards of us all."

Imogen, in "Cymbeline," complains in a similar manner:

"Against self-slaughter
There is a prohibition so divine
That cravens my weak hand."

Other striking examples can be added. In "King Lear," Edgar leads the despairing Gloster, who intends to kill himself, to a field instead of a cliff, and causes him to believe that he is jumping from a tremendous height. Both attribute the deliverance to the "clearest gods," and the temptation to "the fiend."

Ed.: Therefore, thou happy father,
Think that the clearest gods, who make them honors
Of men's impossibilities, have preserved thee.

Glos.: I do remember now; henceforth I'll bear
Affliction till it do cry out itself
Enough, enough! and die. . . .
The fiend, the fiend! he led me to that place."

Romeo and Juliet both commit suicide, and show that passions, even the highest and noblest,

work destruction when not guided by reason. Under such conditions, one might find an excuse for their rash act, since, moreover, they were the victims of circumstances. But the poet says nothing in their defence.

Shakspeare was a dramatist, and, as such, was bound to express the thoughts and sentiments of his persons. For this reason it is difficult, but not impossible, to ascertain his religious convictions.

II.

One could hardly be expected to make a complete examination of his religion in a short treatise of this kind; it is possible only to point out a few facts. Shakspeare, like Dante, has a thorough knowledge of Roman Catholic rites, customs and doctrines. He never commits those errors which dissenters make in regard to Catholic practices; for instance, Schiller.

This German poet desired to idealize a Catholic being, Mary Stuart, and is supposed to have spared no pains to get the necessary information about the rites, etc., of the Church to which Mary belonged; but he at once reveals himself to be Protestant by the remarks of Mortimer to Mary, which, in a literal but rough translation, are as follows:

"A priest has heard our confession;
He pardoned all the trespasses
That we committed. Pardoned before hand
All those we shall as yet commit."

Mary, the Catholic queen, criticises it not. It sounds like irony, and is only one of his many blunders. From it may be seen how much difference it makes whether Shakspeare or Schiller discourses on a point of doctrine. In vain do we look for such faults in the former.

The suggestion might be made that it would be more to the purpose to compare him with the English writers of his time. There is little comparison. Suffice it to say that it would have been easy for Shakspeare to abuse the proscribed faith of his fathers had it been displeasing to him as it was for Hooker, Marlowe, and other writers, who bitterly attacked it.

His dramas show a predilection for treating favorably the points condemned by Thirty-nine Articles, such as the doctrine of Purgatory, the veneration and invocation of the saints. Shakspeare's heroes have confidence in saintly intercession. The name of the Blessed Virgin towers above all. These expressions occur frequently: "By'r lady," "by holy Mary," or "Marry," "by God's holy Mother." St. George, the Patron of England, is often called upon, as well as St. Benedict and St. Peter. Hamlet swears by St. Patrick, and Ratcliff, in "Richard

III," by the Apostle St. Paul. The friar in *Romeo and Juliet* utters these words: *Jesu et Maria*. Others use the name of their founder. A distinction is made between a Christian, Jew and pagan. Pagan Arviragus and Guiderius affirm: "By this sun that shines," and "by the heavens"; and the Jew in the "Merchant of Venice" "by Jacob's staff."

The doctrine of Purgatory is clearly expressed in *Hamlet*. The ghost is consistent with himself and cannot come from heaven or hell. According to Catholic doctrine some sins may be purged in the other world. The testimony of the ghost bears it out.

Even Macaulay was perplexed at these lines. One cannot resist the temptation to quote him; once he seems to sacrifice rhetoric to truth. He says:

"In 'Hamlet,' the ghost complains that he died without Extreme Unction, and, in defiance of the article which condemns the doctrine of Purgatory, declares that he is

"'Confined to fast in fires,
Till the foul crimes, done in his days of nature,
Are burnt and purged away.'

"These lines, we think, would have raised a tremendous storm in the theatre at any time during the reign of Charles II. They were clearly not written by a zealous Protestant, or for zealous Protestants."

His spirit might have escaped the punishment; there is reason why he did not:

"Thus was I, sleeping, by a brother's hand
Of life, of crown, of queen, at once dispatched;
Cut off even in the blossoms of my sins,
Unhousell'd, disappointed, unanel'd;
No reckoning made, but sent to my account
With all my imperfections on my head."

Hudson's foot-note explains the obsolete words:

"Unhousell'd is without having received the sacrament. Disappointed is unappointed, unprepared. A man well furnished for an enterprise is said to be well appointed. Unanel'd is without Extreme Unction. So in Cavendish's *Life of Wolsey*. 'Then we began to put him in mind of Christ's Passion, and sent for the abbot of the place to aneal him.' These 'last offices' were thought to have much effect in mitigating the pains of purgatory."

The brother of this ghost was Claudius, who is a standing example of the obligation of restitution to which a sinner, according to Roman Catholic doctrines, is bound; unwilling to comply with it, he must fail, in spite of good intentions. For this reason prayer is of no avail to Claudius. He says:

"But, O what form of prayer
Can serve my turn? Forgive me my foul murder?
That cannot be, since I am still possess'd
Of those effects for which I did the murder—
My crown, my own ambition and my Queen."

Two marks distinguish the rest of Christians from Catholics. The former accept private

judgment and the authority of the Bible alone; the latter reject private interpretation and accept tradition besides the Bible. The right of historical tradition is mentioned in "Richard III." by the Prince:

"But say, my lord, it were not register'd
Methinks, the truth should live from age to age,
As 'twere retailed to all posterity,
Even to the general all-ending day."

We have good reason to believe that Shakspeare desired to extend it to the word of God. At any rate, the sharpness of his criticisms, the force and clearness of his arguments, about to be enumerated, leave no doubt that they were directed against the Sixth Article speaking "of the sufficiency of the holy Scriptures for salvation."

"The devil can cite Scripture for his purpose," says Antonio in the "Merchant of Venice," as he really did in the case of Christ. Again, Bassiano remarks to Portia:

"In religion,
What damnéd error, but some sober brow
Will bless it, and approve it with a text,
Hiding the grossness with fair ornament."

The "damnéd error" must apply to the teachings of the dissenters.

Richard II. alludes to the misuse made of the Bible—the result of different interpretations:

"The better sort—
As thoughts of things divine—are intermixed
With scruples, and do set the word itself
'Gainst the word."

One would naturally ask: Does the king refer to the word of God? The lines immediately following clear away any doubt:

"As thus: come, little ones, and then again
It is as hard to come as for a camel
To thread the postern of a needle's eye."

The poet's conception of the division and consequences of sin is based on Catholic doctrine. In "Measure for Measure," Isabella is ready to make any sacrifice, except that of sin; she is willing to give up her life for her brother "as frankly as a pin." Angelo offers to save him in case she would yield to his sinful pleasures. The sophicisms of a despairing brother are to no purpose:

"Sure it is no sin;
Or of the deadly seven it is the least."
"If it were damnable, he, being so wise,
Why would he for the momentary trick
Be perdurably fin'd? O Isabel!"

The seven deadly sins are mentioned in the Catechism. She knows that one remaining in the state of mortal sin is dead for Heaven:

"Better it were a brother died at once,

Than that a sister, by redeeming him,
Should die forever."

In the "Merry Wives of Windsor" Mrs. Ford dreads the punishment of sin:

"If I would but go to hell for an eternal moment, or so, I could be knighted."

Some have objected to "eternal moment" as being incorrect. It shows the poet's deep perception of eternity; for it is an everlasting moment, an eternal present. There is no change of time.

Particular stress should be laid on the death-scenes. Catholic thoughts and sentiments seem to animate the great dramatist when such an occasion is presented to him; he then thinks of confession, last sacraments and priest. His heroes know

"'Tis a vile thing to die....

When men are unprepar'd, and look not for it."

Edward, in "King Lear," in speaking about "going hence," exclaims: "Ripeness is all!" Hamlet, on a similar occasion, says: "The readiness is all." Shriving time is rarely allowed to great sinners; the spirit of despair hovers about them. According to practical life and Shakspeare those are

"—fools of time"

"Which die for goodness and have lived for crime."

There are three plays of special importance in determining Shakspeare's religion: "King John," "Henry V.," and "Henry VIII." "King John" is free from an anti-Catholic spirit which could easily have been introduced. John died receiving his reward:

"Within me is a hell; and there the poison
Is, as a fiend, confin'd to tyrannize
On unreprieveable condemned blood."

"Henry V." is Shakspeare's favorite. Protestant writers find little in him to admire, because he persecuted Oldcastle, the leader of Wycliff's followers, and opposed the pillage of the monasteries. This king puts his confidence in God and prays, not as the self-conceited Pharisee, but as the humble petitioner:

"O God of battles! steel my soldiers' hearts;
Possess them not with fear; take from them now
The sense of reckoning, if the opposed numbers
Pluck their hearts from them! Not to-day, O Lord,
O not to-day—think not upon the fault
My father hath made in compassing the crown!
I Richard's body have interred new;
And on it have bestow'd more contrite tears
Than from it issued forced drops of blood.
Five hundred poor I have in yearly pay,
Who twice a-day their withered hands hold up
Toward heaven to pardon blood; and I have built
Two chantries, where the sad and solemn priests
Sing still for Richard's soul. More will I do.
Though all that I can do is nothing worth;

Since that my penitence comes after all
Imploring pardon."

Only the first four acts of "Henry VIII." need be considered; Fletcher wrote the fifth. Henry, the father of the English Church, is treated as a hypocrite. Wolsey is the tool of Henry. The time comes when the former suffers for his follies and recognizes his fault:

"Had I but served my God with half the zeal
I served my king He would not in mine age
Have left me naked to mine enemies."

Catherine, the queen, is a defence of the old Faith. Though distressed, she preserves her dignity, and opposes the attempt to cut the sacred bonds of matrimony. She knows

"Heaven is above all yet; there sits a Judge
That no king can corrupt."

Quotations from these three historical plays, "King John," "Henry V." and "Henry VIII." cannot sufficiently illustrate the poet's intention. They can be understood and appreciated only when read entirely. Strange theories have been advanced in regard to Shakspeare's religious convictions. In former years there appeared in the *Edinburgh Review* the well-known criticism. It contains this assertion:

"At the risk of being accused of setting a pyramid on its apex, we venture to assert that there is one passage in Shakspeare which alone would suffice to convince us that he was not, and could not possibly have been, a Roman Catholic. We refer to the words used by Juliet to Friar Lawrence:

"'Are you at leisure, holy Father, now,
Or shall I come to you at *evening Mass*?'"

It seems to us morally impossible that any Roman Catholic could have made so absurd a mistake."

Those who accuse the great Shakspeare of having made a blunder should bear in mind that the word "mass" has different meanings. It was attached to many names; for instance, Candlemas, Christmas, Lammas. Again "mass" may stand for service, and in that case "evening mass" would mean Vespers. It is also possible that Juliet means the celebration of an evening Mass. This custom was not abolished everywhere; it is said to have been kept up especially in Italian churches. Hence, since the scene is laid in Italy, it was quite proper for Juliet to speak of an "evening Mass."

A Catholic will recognize the spirit that glows in Shakspeare's works. As a brother in religion, he cannot disown him whose imagination soars on high overlooking with eagle eye vast regions, and preferring to be Catholic in occasions, subjects, sentiments, allusions and times. Besides this, he reminds him of his doctrines, ceremonies and rites, and his friars and priests as venerable

and holy men. Shakspeare's philosophy does not bear the stamp of the Reformation; for he knows no other philosophy than that based on reason guided by revelation, which, through the Catholic Catechism, had become the common property of all; it contrasts with the notions of the Reformers as the green foliage with the withered leaves.

Text-books on physics tell us that, by using an analyzer, scientists are enabled to draw from the rays of a heavenly body conclusions regarding its nature and composition, and by means of a syren to determine the number of vibrations, or pitch of a sound; in a similar manner, the flash from the poet's mind, if analyzed, betrays his convictions, and the oscillations of his imagination are an indication of his sentiments. He who declares Shakspeare's images and expressions to be merely the sparks and vibrations of his fancy, without being reflected and re-echoed in his soul, make him a "sounding brass and tinkling cymbal," devoid of religion and belief.

Scott and the Historical Romance.

I.

Ruined castles and fallen warriors have immortalized Scotland and England in the "Historical Romance." The Highlands and Lowlands, the forest and court, all teem with legends and popular tales, which, artistically delineated, are not only delightful and interesting to the reader, but also highly profitable to the historical student.

Many lordly towers of once proud, haughty princes, partly concealed by the clinging ivy and stately trees, which, moved by every breath of wind, seemed to salute heaven in honor of their master, are now forsaken ruins. In such a condition is "Kenilworth," the subject of Scott's great novel. What a contrast between the scene presented on that day when, amid the gayety and revelry of the populace of England, Elizabeth, "like another Queen of Sheba," entered the gates of Kenilworth to do honor to its lord, her favorite Leicester, and the barren courts and ruined castles which now greet the eye of the disappointed traveller! Thus are two of England's most celebrated historical characters brought into the romance.

We see Elizabeth, proud and haughty, presiding over and dictating to men who, were they living to-day, would be considered statesmen

of no inconsiderable ability. Truly, she possessed a masculine mind. Factions most strongly opposed to each other were brought together as one when harmony was essential for the welfare of the State. This was due to her wonderful political ability, which is really the power of controlling cliques. She well knew how to render men submissive to every whimsical desire, sought, either for the advantage of the realm, or merely to satisfy her personal vanity. The unbridled Tudor instinct of cruelty manifested itself on many occasions. Not a few subjects languished in the Tower of London for but slight infractions of court rules, and many bared their necks on the bloody Elizabethan block for hardly more grievous offences.

The Earl of Leicester is much inferior to Elizabeth in dignity and ability. Possessing a striking appearance, being a polished conversationalist, and knowing how much flattery the vanity of Elizabeth would swallow, he easily won the personal favor of the "Virgin Queen." But being of a conniving and scheming disposition, he was easily led by his servant, Varney—who was a still greater adept in all kinds of knavery—into dire plots, from which he could not afterwards free himself.

Deceits and frauds were daily practised on the queen. But the wrong did not long hold sway over the right, and soon his marital secret, together with all the villainy connected with that treacherous plan, and others, were found out. This, indeed, humbled him, but he still held his position at court, though not long; for the remorse he suffered was unbearable, and he ended his life to lie in a suicide's grave.

Other characters of historical note are treated in this romance. The Earl of Sussex occupies a prominent place, and the rise of the celebrated Walter Raleigh is well pictured. The event which brought him to the notice of the queen, and which is known to everyone, is well described. Elizabeth, surrounded by a crowd of admirers, was walking forth from the palace to her barge, when her passage was suddenly interrupted by a puddle of water left on the walk by the rainfall of the preceding night. Raleigh was in the crowd, a poor retainer to the Earl of Essex. On seeing the queen in such a predicament, he instantly threw his rich cloak over the miry spot that Elizabeth might pass over the impediment without accident. The queen recognized his gallantry, and received him into court.

"Ivanhoe" is doubly interesting; its characters are of historical importance, and the

treatment is the best example of the author's style.

The scene of the narrative is laid during the reign of Richard I.—a time when it seemed that very few were without note either at court or in chivalry. It is also a period which offers to writers an opportunity of drawing a vivid picture of the relations between the vanquished Saxons and victorious Normans. The former were a quiet, unassuming race, cultivating the soil and caring little to intermingle with the haughty Normans, their conquerors.

An unusual number of characters are introduced into this story, each one being specially interesting. The fair Jewess, the lovely Rowena, Ivanhoe, the "Black Knight," Richard, "a generous but rash and romantic ruler"—all conform with the ideal romancers. While the Templar, De Bracey and Front-de-Bœuf show the chivalrous spirit of the time. The interest is kept up throughout the entire story. It is truly a vivid description of the people and customs during the time of Richard I.

II.

But a wealth of scenery and an abundance of heroes were not sufficient to successfully complete the historical romance; an artistic pen was requisite. During the year 1771, in Edinburgh, the hand which performed this work so well was born in the person of Walter Scott. Being of a weak and delicate constitution, he was not permitted to attend school regularly. But as the years went by he grew stronger; and, continuing his studies diligently, he soon became a proficient scholar. He mastered the German and French languages, and could speak Spanish and Italian fluently.

Thoroughly familiar with the law, he soon obtained a lucrative government position, and this afforded him ample time to advantageously pursue and satisfy his literary tastes. He made an exhaustive study of the German literature, which he greatly admired. The French romances were particularly pleasing to him, and he learned Spanish and Italian that he might read Cervantes and Dante in their native languages.

His first literary productions were poems—"The Minstrel Boy" and "Marmion"—which were well received, and have retained their popularity to the present day. But early in life he conceived the idea that modern refinement engrafted with the narration of events of the Middle Ages would have a popular effect. And he, therefore, decided to combine the romantic story with the dry picture of an his-

torical period. The success was wonderful. Interesting events related, and popular persons delineated in his rugged, strong style had a charming effect. Ever careful to preserve the established traditions, he never encroached on, nor deviated from, the classical unities of time, place and action.

His various qualities, vivacity, fertility and descriptive power, perfectly harmonized, and produced the effect of a continued, connected series of events extremely interesting to the reader.

The popularity of his works never diminishes. One never fails to find interest in his characters and beauty in the various descriptions of the most celebrated monuments of the Saxons and Scots. In reading the great romancer one pleasantly and unconsciously acquires much useful knowledge, and revives partly forgotten historical lore.

Truly, Sir Walter was the poet and novelist of the people. His poetry has not the polish of Tennyson, nor his prose the classical touch of Hawthorne. Still his rugged style is well suited to the matter which he has treated; and his name shall ever be revered as the founder of the Historical Romance. In the year 1832 he passed away from this life to receive the reward of time well spent. As Gladstone said: "He died a great man, and, what is more, a good man. He has left us a double treasure,—the memory of himself, and the possession of his works."

R. C. L.

Natural Philosophy.

Science is slow in coming to maturity. Physics is the slowest of all sciences, because it is the broadest, and embraces in its many departments so many other sciences. Since the time of Newton it has made gigantic strides on the road to progress, and the nineteenth century has given it a wonderful impetus. Mighty intellects have exercised their powers upon it, and the genius of such men as Newton, Galileo and Edison have aided marvellously in the work of its development. In its hundreds of departments men have been toiling in their workshops and laboratories inventing and discovering, though the fruit of their untiring efforts to benefit mankind is seldom rewarded. But genius is satisfied when it accomplishes its end, and looks for no other reward.

But not all who have benefited science have been without a just reward; for some inventors

and discoverers have been richly paid for their time and labor. Germany and France, in fact most of the countries of the Old World, reward inventors and discoverers in all branches of science with both money and honors. Our own country has not been slow in following the example set her, and ere long the student in our laboratories will meet with the same encouragement as their German and French brothers. There will always be fields for new departures of work in natural philosophy, and the toilers of to-day have better facilities for developing and perfecting this grand science than did they of a hundred years ago.

Natural Philosophy may be divided into five branches: Mechanics, Acoustics, Pyromonics, Optics, and Electricity. Mechanics treats of equilibrium and motion, and is divided into three parts: the mechanics of solids, liquids and gases. The forces considered are gravity, elasticity and muscular strength.

Gravity: All bodies fall to the earth with equal rapidity in a vacuum, whether a feather or a ball of lead; but the air resists the fall of bodies, and a light one, consequently, falls more slowly than a heavy one. This resistance offered by the air is especially remarkable in the case of liquids.

Galileo, in the early part of the seventeenth century, discovered the laws that govern gravity. Several instruments have been invented for the purpose of verifying and illustrating experimentally these laws. Galileo illustrated the laws by rolling balls down an inclined plane—an illustration that is still shown in our laboratories. But the most convenient instrument for clearly illustrating the laws is "Atwood's Machine," invented by Atwood towards the end of the last century. The object of it is to diminish the rapidity of the fall of bodies without altering the character of their motion. By so doing their motion can be better observed, and at the same time less modified by the resistance of the air. The instrument consists essentially of a pillar of wood about seven feet high, at the top of which is a brass pulley, the axle of which rests and turns on four wheels. At the extremities of a long silk thread that passes over the pulley are attached weights, one of which rests on a plate fastened to the frame. A pendulum attached to the pillar beats the time, while plates fastened to the supporting column show the distance through which the weight has fallen.

Pendulums are bodies made to oscillate about a fixed axis. They are of great physical importance and utility. They are of many different kinds; but those ordinarily used in experiments

are the "simple pendulum" and Kater's. The former consists of a flexible wire, at one end of which is attached a bob, the other end is fixed so that during the vibrations of the pendulum there will be the least possible amount of friction. Kater's consists of a brass or steel rod about a meter and a quarter in length, thirty millimetres in width and three millimetres in thickness. It has two fixed knife edges near its ends, about a meter apart; near one of the knife edges is attached a movable bob weighing two pounds, six ounces; near the other knife edge is one weighing seven and a half ounces; between the two is a smaller weight for accurate balancing. The pendulum is made to oscillate alternately from the knife edges, and the bobs are so adjusted that the number of vibrations in any given time will be the same from either knife edge. With the pendulum alone we can determine the gravity of any place on the globe.

One of the greatest discoveries of this century was made with the simple pendulum by Foucault, the great French physicist. It was an experiment that actually shows the rotation of the earth on its axis. The chief point to illustrate the rotation of the earth clearly is to have a pendulum of as great a length as possible; to the bob of the pendulum is fastened a needle that nearly reaches the floor, which is covered with sand or flour so that the track of the pendulum can be plainly seen. The pendulum is brought absolutely to rest, then it is drawn back, and attached by a thread to a support, and is again allowed to come to rest, then the thread is burned, and the pendulum set to swinging in a true plane, but this plane seems to deviate slowly to the right, and would shift clear around in twenty-four hours divided by the sine of the latitude of the place, if the pendulum did not first come to rest. Two of the most important instruments in a physical laboratory are the "Dividing Engine," which measures horizontal lengths to the 1.3750 of a millimetre, and is used in making scales and verniers; and the cathetometer, which measures vertical heights to the 1.2500 of a millimetre.

Acoustics is that branch of physics that treats of the causes, nature and phenomena of sound. Sound is a sensation of the ear, and is produced by sonorous vibrations of the air; it may be of the nature of a mere noise due to irregular vibrations, as the rattling of a wagon over the pavement; or it may be a sharp crack or explosion, like the report of a pistol; or produced by concussion, as is the case with rattle bones. There are numberless kinds of sound produced by different causes and of different

degrees of intensity. Musical sound is caused by vibrations recurring at short and equal intervals. The instruments that produce music are divided into three classes: the reed, wind, and the string instruments. In the last decade rapid advancement has been made in music from a scientific basis, and when the scientific theory of music is fully developed we may look for a marvellous improvement in what will then be, not the art but the science of music.

Heat is the manifestation of an extremely rapid vibratory motion of the molecules of a body. Any increase in the vibratory motion of the molecules increases the temperature, and a decrease causes the temperature to be lowered.

Concerning the origin of light there have been many different hypotheses. Among them, the most important are the corpuscular and the undulatory theories. The former theory, fathered by Newton, supposed light to consist of very small particles projecting with a great velocity from a luminous body. This theory was the one generally received for many years; but gave way, little by little, to the undulatory theory, which holds that the propagation of light is due to wave motion. Eminent scientists, such as Huggins, Euler, Young and Fresnel, supported this theory. The fact that light is wave motion necessitates the existence of a medium more subtle than ordinary matter which pervades all space. This medium is called ether. Every luminous body, then, is in a continual state of vibration, and must communicate this motion to surrounding space.

The most beautiful, and at the same time the most useful and practical, experiments made in physics are those which treat of the nature of light, the production and study of the spectrum and polarization. This study of light has been of wonderful benefit to the science of astronomy; and, in a short time, when we have better instruments of research, the study of light, either polarized or the spectrum, will give to the world accurate knowledge of things now scarcely dreamed of.

W. O'B.

DEATH, thou'rt a cordial old and rare;
Look how compounded, with what care!
Time got his wrinkles reaping thee
Sweet herbs from all antiquity.

David to thy distillage went,
Keats, and Gotama excellent,
Omar Khayyam, and Chaucer bright,
And Shakspeare for a king-delight.

Then, Time, let not a drop be spilt;
Hand me the cup when'er thou wilt;
'Tis thy rich stirrup-cup to me;
I'll drink it down quite smilingly.

SIDNEY LAINER.

[The Home Journal.]

Three Franciscan Poets.

BY CONSTANTINA E. BROOKS.

II.—THOMAS DE CELANO.

"It is a disciple of St. Francis—Thomas de Celano—who leaves us the *Dies Iræ*, that cry of sublime terror."
—Montalembert.

To have been the author of this magnificent canticle suffices to entitle Thomas de Celano to a foremost place among the masters of song. No other utterance, outside of the inspired writings, has so stirred the human heart in all lands, and century after century; and the reason of this is that the poem is a reality; it is the life, the fear, the hope, the destiny of an individual soul. A modern critic says: "Underneath every word and syllable a living heart throbs and pulsates. . . . It is more than dramatic, the horror and the dread are real; are actual, not acted."

The imagery of the poem is unequalled. We hear the solemn voices of prophets and sibyls resounding from the far past over a world just trembling in the last struggles of dissolution. The Judge appears; the trumpet sounds; the dead arise; the records of the ages are opened; every secret thought, every hidden sin is blazoned forth in the light of heaven. The heart sinks almost to despair;—whither to turn?—what mediator to implore? Bewildered I gaze around; there is none to help or to befriend, none, save God Himself—God alone.

"Salva me, fons pietatis!
Recordare, Jesu pie!"

The divine name is spoken—the soul clings to Him, implores, reminds, beseeches, dares to hope:

"Mihi quoque spem dedisti."

Of the life of the author few incidents are recorded. He was a friend and disciple of Saint Francis, was at one time in Germany, administrator of the convents of Mayence, Worms and Cologne; after his return to Italy he wrote a life of St. Francis. The date of his death is unknown.

The *Dies Iræ* was early placed in the Franciscan missals, and thus it became speedily known throughout Europe. A. Coles, in his essay on the *Dies Iræ*, mentions that "inscribed on a marble slab in the Franciscan Church of Saint Francis at Mantua was found one of the earliest copies of the hymn." This copy is, with a slight variation, identical with the version now in general use.

But apart from its intrinsic worth, associations have gathered around the *Dies Iræ* that have

interwoven it with the very heart-fibres of human existence. From the fourteenth century it has been in use in the Liturgy of the Universal Church, serving as a Sequence in the Mass for the Dead. What myriads of breaking hearts have listened to its strains—through great cathedrals chanted over the biers of kings, in the little village church over the wooden coffin of the poor peasant! And as, from the North Pole to the South, and around the circuit of the whole world, at every instant somewhere some mourner is weeping beside the lifeless form of some loved one, and some black-vested priest is intoning the requiem for the dead, so, incessantly, somewhere the *Dies iræ, dies illa* is sending up its cry of supplicating anguish to Heaven.

Many translations have been made of this poem; none can do it justice; yet translations must be attempted for the sake of those who cannot read the original. It is not too much to say that it would be worth while for anyone to take the trouble of learning the Latin language if for no other purpose than to be able to read this incomparable poem:

DIES IRÆ.

Day of wrath—that day of mourning,
Prophet-king and sibyl warning—
And the world to ashes burning!

O the terror! what defender?
Lo! the Judge appears in splendor;
Now all souls their secrets render.

Hark! the trumpet, voice of thunder!
Rends the sepulchres asunder,
Rise the dead in awe and wonder.

Death and nature dumb, astounded,
Hear the judgment summons sounded,
See man guilty stand confounded.

Lo! the book that dread presages!
There are writ upon its pages
Records that shall doom the ages.

See! The Judge! tremendous token!
Veils are rent and seals are broken—
No transgression hides unspoken.

Scarce the just dare hope. How lesser
Is my hope! What intercessor
Stands to plead for the transgressor?

God! Thy mercy free hath wrought all
Grace; tremendous King! immortal,
Save me! guide me to Thy portal.

Jesus! let this memory waken;
Seeking me, Thou sat'st forsaken—
On the Cross wast death o'ertaken.

'Twas for me Thy tired feet hasted,
And Thy lips the anguish tasted;
Be not all that labor wasted!

Lord, all-just, in judgment seated!
Unto me be mercy meted
Ere is mercy's day completed.

Guilt upon my face doth burn me,
Groaning unto Thee I turn me—
Thy compassion will not spurn me.

I too hope: Thou grace all tender
To the Magdalen didst render;
To the thief oped heavenly splendor.

Worthless all is my endeavor!
Pitying Jesus! save me! sever
From the fire that burns forever.

With Thy sheep a place afford me;
From the goats afar accord me;
At Thy right hand deign reward me.

On that day when crime and malice
Drain Thy anger's fiery chalice,
Call me blessed to Thy palace.

Prostrate, suppliant have I striven,
All my heart like ashes riven,
Let me be ere death forgiven.

Day of tears, and day of terror,
When is judged all guilt and error!
Pity, Christ, man's desolation!
Spare, O God, Thy own creation!

Books and Periodicals.

—Hood's Calendar for 1893 is appropriate to the World's Fair year, being entitled "The Young Discoverers," and presents the bright faces of two young children locating Hood's Sarsaparilla on the map of North America. It is a unique and tasteful design, beautiful in color and expression, and will make a bright picture on the wall of many a home and office, while the plain figures attractively printed on the pad will be of great utility all the coming year.

—*Scribner's Magazine* for February has a number of illustrated articles on unusually interesting bits of foreign lands. The writers of these invariably take the picturesque point of view, and, with the appropriate illustrations, succeed in conveying the peculiar atmosphere of the various places. Dr. Henry van Dyke writes an unconventional travel sketch, with the title "from Venice to the Gross-Venediger"—two places which, he frankly says, have no connection in logic or in fact—the one, the Queen of the Adriatic, and the other a big, snow-clad mountain in the Tyrol; therefore he attempted to join them in his own experience by a little journey; and this is the delightful record of his summer trip through mountain villages, in a leisurely way, with pleasant glimpses of wayside inns, festivals of the peasants, and finally an attempt to climb the big mountain at the journey's end. From a far different outlook, Mr. and Mrs. Blashfield describe "Florence and the Florentine Artist" with pen and pencil—the pictures of Mr. Blashfield giving the artistic atmosphere of that most suggestive city. The author and artist have reproduced the old days when Florence was the centre of the great Guilds of craftsmen whose art has enriched the world. From the point of view of the decorator, Frederic Crowninshield concludes his impressions of modern Rome, with illustrations of its unique beauties. Alfred Jerome Weston gives the color and spirit of Tangier in his sketch entitled, "From Spanish Light to Moorish Shadow," a place which is becoming more popular every day as a winter resort for English and American tourists.

NOTRE DAME SCHOLASTIC.

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The attention of the Alumni of the University of Notre Dame, and others, is called to the fact that the NOTRE DAME SCHOLASTIC now enters upon the TWENTY-SIXTH year of its existence, and presents itself anew as a candidate for the favor and support of the many old friends who have heretofore lent it a helping hand.

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H. L. Ferneding,	} <i>Special Contributors.</i>
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J. M. Flannigan.	

—A convention of Civil Engineers was held in the college building last Wednesday. Those present were: Messrs. A. Phillips, E. B. Vawler, M. L. Smith, Lafayette; H. B. Fatout, Indianapolis; C. G. H. Goss, Martinsville; C. S. Kinney, Elkhart; G. W. McCarter, Warsaw; W. E. Groves, South Bend; W. M. Whittier, Hiram Burner; G. M. Cheney, Logansport; A. W. Smith, Kokome; R. Howard, Richmond; L. S. Alter, J. E. Alter, J. Alter, Remington; R. I. Morrison, Nightston; T. W. Huckslep, Lebanon, Ind.; M. R. Hart, G. W. Fisher, Crown Point; J. R. Carmichael, Williamsport; J. Brown, Frankfort; C. Hirsh, Ft. Wayne; Max Kraus, Columbia City; J. L. Chamberlin, Oklahoma Ter.; L. Allman, J. Wolf, and Miss Carrie Wolf, Plymouth; Mr. A. O. Reser, Lafayette, stenographer. This convention was held in the St. Cecilians' room in the morning, and the afternoon was devoted to an inspection tour of the buildings. Rev. Vice-President Morrissey gave them the freedom of the grounds, and Prof. M. J. McCue and his Civil Engineering classes took the visitors to the various points of interest and instruction. The assembly returned to South Bend late in the afternoon.

Rt. Rev. Bishop Dwenger.

Early on Monday morning the sad news spread through Notre Dame that the chief pastor of the diocese—the Right Rev. Bishop Dwenger—had died on the previous evening at his residence in Ft. Wayne. Though sudden, the tidings were not wholly unexpected. For nearly two years the worthy prelate had lingered through a painful illness borne with heroic patience. The funeral services took place at the Cathedral on Thursday morning, and were conducted by the Most Rev. Archbishop Elder, D. D., of Cincinnati, and attended by many of the Rt. Rev. and Rev. clergy of the Province. The remains were interred beneath the altar of the Cathedral beside those of the Rt. Rev. Dr. Luers, first Bishop of Fort Wayne.

Bishop Dwenger was born in Au Glaize County, Ohio, in 1837. Both his parents died when he was very young, and the Fathers of the Precious Blood, a religious body of the Catholic Church, took charge of his education. He was graduated from Mount St. Mary's, Cincinnati, and was ordained to the priesthood at the early age of twenty-two by Archbishop Purcell. The young priest [was immediately appointed professor and director in the seminary of his order, a position which he held for three years; and he also founded the new seminary at Carthagen, Mercer County, Ohio, which to this day is a flourishing institution.

The young clergyman was next engaged in parochial work, from which, after five years, he was called to a more difficult duty. In 1866 he accompanied Archbishop Purcell to the Second Plenary Council of Baltimore as the representative of the order to which he belonged. From 1867 to 1872 Father Dwenger was exclusively occupied in preaching missions throughout Ohio, Indiana and Kentucky. He also held the office of secretary and consultor in the Community of the Precious Blood.

Upon the death of Bishop Luers, the then Rev. Joseph Dwenger, at the age of thirty-four years, was appointed second Bishop of Fort Wayne. He was consecrated for the exalted position in the cathedral of Cincinnati by Archbishop Purcell, April 14, 1872, and without delay took charge of the diocese intrusted to him. In 1874 Bishop Dwenger went to Europe with the first American Pilgrimage, of which he was the acknowledged head. His second visit to Rome was in the interest of the late Council of Baltimore as the representative of the American hierarchy, he spending seven

months in the Eternal City. To his knowledge of affairs pertaining to the Church in America is due to a great extent the sanction of the College of Cardinals and approbation of the Pope of the deliberations of the last Council of Baltimore. Bishop Dwenger again went to Europe in September, 1888, on an official visit, and was in consultation with the cardinals and also had a private audience with Leo XIII.

Bishop Dwenger was an able administrator and a zealous prelate. His zeal showed itself, perhaps, most strongly in the matter of Catholic education, and the consequence is that there are now very few American episcopates better supplied with Catholic schools than Ft. Wayne. Dr. Dwenger was one of the first American Bishops to organize a diocesan school board; as he was also one of the first to suggest the advisability of adopting the use of uniform text-books in all the diocesan schools. He took a lively interest in all Catholic matters; was always on the alert to promote the welfare of his flock, and defend the Catholic faith from calumny and misrepresentation. For nearly twenty-one years he successfully administered the diocese of Fort Wayne, and accomplished much good in the cause of religion. May he rest in peace!

Hasty Correction.

Corrections are aptly compared to physic; and as no one would like to take from a physician a prescription dictated under the paroxysm of anger, in the same manner no one should attempt to give correction to a child or pupil under its influence. To obviate this inconvenience, it would be very advisable to put down upon paper the fault, with all its aggravating circumstances, and to read it to the offender the next day, when both the master and the pupil can form a better judgment of the offence and of the measure and nature of the punishment. A further motive for this circumspection is the danger of error in all hasty decisions formed on the spur of the moment. On such occasions reason is seldom permitted to preside and to exercise all her just rights. Pride, self-love and prejudice dispute the empire with her. Hence we should rigidly suspect our first impressions, weigh in a just balance the merits and demerits of the case, and come to no decision without mature deliberation. The human mind, like the ancient city of Athens, is rarely governed by a Solon, but frequently by overbearing tyrants.

The inimitable Fénelon teaches that small rewards for virtue will act with greater effect than great punishments for crimes; and that honor and shame are the most powerful agents with those who are acquainted with the human heart. It was a saying of the sweet and amiable St. Francis of Sales: "Be always meek;" "With a single spoonful of honey you may attract more flies than with a hundred barrels of vinegar. If you lean to any extreme, let it be to that of meekness. There is no soil, however barren, that that will prove unproductive, if softened with the dew of meekness and the milk of human kindness."

Let Them Take Warning.

With the coming of such heavy snow-storms as have been so general throughout the country, especially in the Mississippi and Ohio valleys, we are led to believe from past experience, that it is the herald of great suffering. The same tale has been repeated many and many a year. Every time that the North is over-drifted in winter the South is sure to sustain severe damages in the spring time. The snows melt and the rivers cannot carry away the waters therefrom, and, as a consequence, levees break, miles of fertile fields are ruined, stock is drowned and, worse than all, many poor human creatures lose at least their worldly all, and do well to escape with their lives, which, in hundreds of cases, are lost. It seems that such losses should not be repeated with each spring like the next must be; yet do we not find many people dwelling on these almost unprotected grounds along the southern Mississippi? Why do they not take warning and prepare for the worst? But what can be done? The best we can do is to give our advice, and it is this: "Let them take warning."

Politics.

The word "politics" is a much-abused term in every language. Primarily, it has a magnificent meaning. Webster defines it as "the science of government." But how few are the people of this earth who look at it in this light! Politics, one would be led to think, means trickery; for the politician—who is not the exception—is a person who tries to make the people believe what is not true. The republican speaker will make mountains out of hills from the faults of the democrat, and he will make hills out of

mountains from the faults of his own party. Listen to the democratic orator! He does the very same thing: he exaggerates republican imperfections, and extenuates the errors his own party may hold. Such is the degeneration of the world.

With the innocence and simplicity of a child we should be taught to look on politics with a reverential awe, as containing what is essential for the welfare of nations, countries, continents and of man. But the children of our day, though not taught it directly, inhale from the very atmosphere the strife of party against party, one trying to get the better of, and crush out, the life of the other by fair means or foul.

Politics in this sense is the artful, deceitful intrigues one side concocts to gain superiority over the other. And again, money is brought into politics, and the "filthy lucre" is used to bribe those who, deceived by its glitter, adore it as a god, and prefer to exist with it rather than live with the laws of morality for their guide.

The Columbian Catholic Congress of the
United States.

The happy occasion of the World's Columbian Exposition, to be held in the city of Chicago, from May to November, 1893, is certain to be an event of world-wide and permanent interest.

In determining to celebrate the anniversary of the discovery of the New World, the Government of the United States decided to inaugurate, in testimony of the event, a great World's Exposition of Arts and Industries, and accordingly selected Chicago as the place where the Exposition should be held. The dedication of the buildings last October with imposing public ceremonies called the attention of the civilized world to the splendid fulfilment and realization of the stupendous work undertaken by the city of Chicago in providing within a limited period of time the vast buildings and accommodations demanded for the occasion.

In these great structures are now being gathered and grouped the most extensive, varied and wonderful productions of human genius and skill, brought thither from every land, which will later testify to the marvellous progress and the creative intelligence and capacity of the men and women of the nineteenth century.

This great Exposition will naturally attract to Chicago visitors from every part of America,

as well as from Europe and the more distant quarters of the world.

In connection with the World's Columbian Exposition, and equally under the recognition of the Government and of the Directory of the Exposition, a series of World's Congresses have been projected, commencing May 1 and extending to October 31.

These Congresses are designed to be representative of and to include almost every form and phase of human activity—moral, social and industrial—and their aim, as declared in the programme, is to "influence for good the prosperity, unity and happiness of the world." Catholics have every reason and incentive to enter heartily into the spirit of the Columbian celebrations, and to take part, when and wherever fitting, in the activities and demonstrations which accompany and characterize them. Our Holy Father, Pope Leo XIII., has, in the most signal manner, already given proofs of the warm interest he feels in the Chicago Exposition and in its various distinctive features. The historic event commemorated by the coming World's Columbian Exposition—the discovery of the New World—is of concern and interest to all; it is naturally of deep and special significance and pride to Catholics.

The great Genoese navigator was a zealous and devoted Catholic—a man of ardent religious faith. The supreme genius that inspired his great mission and undertaking, and the indomitable strength and resolution that bravely enabled him to overcome every obstacle and danger, were supplemented by a constant and generous zeal for God's greater glory and especially for the propagation of the Christian religion; and his daring enterprise was made possible and its success assured by the exalted enthusiasm of the glorious Queen Isabella the Catholic, who, moved by a like zeal for religion, gave to Columbus her royal support and patronage.

It is most appropriate, therefore, that Catholics should honor these memories, and give public testimony to the world of the pride and interest they feel in the memorable anniversary, as well as in the Columbian celebration at Chicago and elsewhere.

With the approval, then, of the most reverend the Archbishops of the United States it has been determined to provide for a general Congress of the Catholics of the United States during the progress of the World's Columbian Exposition, and the Committee on Organization, to whom the undertaking has been committed, accordingly give official notice that the Columbian

Catholic Congress of the United States will be convened in the city of Chicago, Monday, Sept. 4, 1893, at the hour of 11 o'clock a. m., for the consideration of the subjects and questions embraced in the official programme, under the conditions and limitations therein prescribed. The Congress will be under the honorary presidency of his Eminence Cardinal Gibbons, Archbishop of Baltimore.

The Congress will be composed of delegates from the different dioceses and vicariates of the United States, viz:

For each diocese and vicariate, ten (10) delegates at large and five (5) additional delegates for every 25,000 of the Catholic population in such diocese and vicariate, as shown by the Catholic Directory for 1893; and proportionately for fractions of 25,000.

These delegates shall be selected and appointed by the Bishop or acting ecclesiastical superior of the diocese or vicariate; and the delegates so chosen are to be reported to the Committee on Organization on or before August 1, 1893.

In addition to the foregoing every Catholic University, College and Seminary for young men shall be entitled to send two delegates at large and one additional delegate for every 100 students regularly enrolled in such institution for the collegiate year 1892-3.

These delegates shall be chosen by the president and faculty of the several institutions, and the names are to be reported to the Committee on Organization on or before August 1, 1893.

Catholics from other countries will be cordially welcomed to the Congress, provided they present commendatory letters for the purpose, duly signed by the bishop of the diocese from which they come, which shall be duly submitted to the Committee on Organization prior to the assembling of the Congress.

✠ P. A. FEEHAN, Archbishop of Chicago,
Chairman of Committee on Organization.

WILLIAM J. ONAHAN, Secretary.

Exchanges.

The SCHOLASTIC makes its best bow in return for the many flattering encomiums that have been extended to its new cover. Most of them were bright and appreciative; a few were deliciously patronizing. The *Georgetown College Journal* pats us on the back and talks again about "true art." It takes so much credit to itself that, perhaps, we ought not to say that the project of changing our dress had been con-

sidered for some months before the *Journal's* suggestion came to enlighten us. Its first request was entertained so hospitably that another has been ventured. Unfortunately we do not clearly see our way to the adoption of this new reformatory measure, and we must content ourselves with "suggesting" that the climate of Maryland is not sufficiently tropical to justify the parading of the *Journal in puris naturalibus*.

* *

The *Ideographic*, a monthly semi-collegiate magazine from Lincoln, Neb., may develop into something very good. Its first number is bright and spicy, and if it can only steer clear of such offensive epithets as the "dark ages," etc., it will be decidedly acceptable.

* *

Heretofore we have had the utmost respect for the Polytechnic Institute of Brooklyn, and for its very clever representative, the *Polytechnic*. Our faith had not been staggered even when, on innumerable occasions, our "esteemed contemporary" (to use a Pharisaical phrase) referred to the Institute as "Poly." But the crucial test has come at last. The latest "*Poly*" has regaled its academic clients with a rich red and rosy description of a species of drinking-bout between Professors and students, which to the untutored Hoosier mind seems dangerously like the disgraceful orgies in a fourth-rate grog-shop. "Prof." Kellog, if we may believe the report, addressed these classic Polywogs on a subject of which the ethics of western college journalism forbids almost the mention. Let us hope that these disreputable proceedings occurred only to the editors of the *Polytechnic*, before the latest issue of their delightful journal.

* *

Notwithstanding we cannot always sympathize with the *Vanderbilt Observer* there can be no doubt of its journalistic merit. It is a college paper with a literary tone—a far greater distinction than most people imagine.

* *

The *Denison Exponent* is getting to the front with surprising rapidity. The students of Denison are evidently literary; the *Exponent*, which made its first appearance a short time ago, is the fourth literary periodical issuing from the College.

* *

No. I, Vol. II., of the *Month*, is a bright issue of a bright little journal. It hails from New Westminster, B. C., and is decidedly interesting.

Personals.

—Mr. P. J. Towle, of St. Paul, was at the University Sunday.

—Mr. Wm. Dechant, of Lebanon, O., spent Thursday with his nephew, Charles Dechant, of Sorin Hall.

—Rev. J. W. Clancey, Rector of St. Mary's Church, Woodstock, Ill., was a welcome visitor to the College during the week.

—Very Rev. Provincial Corby, Rev. Fathers D. J. Hagerty and Joseph Kirsch attended the funeral of the Bishop on Thursday.

—A very welcome visitor to the University last week was Mr. J. Koppes, the brother of the Rt. Rev. Bishop Koppes, of the Grand Duchy of Luxemburg.

—Rev. E. Hannin, the genial and beloved Pastor of St. Patrick's Church, Toledo, spent a few hours at Notre Dame last week. He was royally received by his nephew Michael.

—Among our welcome visitors during the week was William P. Devine, '80, of Chicago, who spent Sunday at the University, and entered his brother Mark as a student in St. Edward's Hall.

—Judge T. E. Howard, who has just been put upon the Indiana Supreme Court Bench, was formerly a student and teacher at Notre Dame University. He served with distinction in a Michigan regiment during the Civil War, and has repeatedly been honored since by election to civil offices. He is a resident of South Bend, Ind., though by birth he hails from the neighborhood of Ann Arbor, Mich.—*Boston Republic*.

—It is not often that a blizzard will blow in visitors to Notre Dame; but certainly one pleasant feature of our late storms was the effect they had in attracting a good friend of the Institution to be our guest. Señor Garfias, President of the Mexican Senate, had never seen the earth mantled in its wintry cloak of snow; so, after the reports of the storms, the first train brought our friend togged in a full wintry suit. Señor Garfias was accompanied by his two nephews, Alphonse and Louis Yglesia, whom he entered with his son in Carroll Hall.

—MRS. J. M. PAQUETTE died at her residence in Detroit, Mich., on the 23d inst. The deceased was an estimable lady, beloved by a wide circle of acquaintances, and a model Christian mother. She was the sister of the Rev. L. J. L'Etourneau, C. S. C., and the mother of C. M. Paquette, '90, to whom, and to the bereaved family, all at Notre Dame respectfully extend their sincere sympathy in their great affliction. To them, however, is given the happy assurance that a life of devotedness has been crowned with a blissful end—the entrance into life eternal. May she rest in peace!

A Card.

Through the kindness of our esteemed Vice-President, Rev. Father Morrissey, we, the members of the Civil Engineering Class, had the great pleasure of attending the meetings of the Indiana Engineering Society, held recently, while guests of the University, by invitation of our zealous President, Rev. T. E. Walsh. We desire, one and all, to extend our most grateful thanks to Rev. Father Morrissey, to whom we owe a deep debt of gratitude for this great privilege accorded us.

ENGINEERING CLASS.

Local Items.

- Sleighing!
- Fine skating.
- January thaw.
- "Charley Ross" is lost.
- It is the "Blonde" now.
- Richard is himself again.
- How about Billy's mustache?
- The snow houses are failures.
- Tim, as usual, got 4 for ranks.
- K. says that it was all a mistake.
- Richard says: "The heavens snow."
- What is the matter with that watch?
- Oscar says he can skate on one foot.
- The Fenian denies that ice is loquacious.
- The snowball fiends deserve a reprimand.
- Richard was surprised Thursday morning.
- He wore out one dictionary. Get another!
- Tom says he got that hat in the Windy City.
- The fancy skater of the Northwest is now with us.
- The Cook says he does not tell tales out of school.
- "Fatty" says that our pretzels are of the "finest tissue."
- Francis is developing into a pugilistic phenomenon.
- His name is Shylock, but he "gets there all the same."
- Carroll Hall has some good skaters. Why not have a race?
- The l—uminaries' decorum in the refectory should be better.
- The disciples of Blackstone all say it is three for refectory.
- How would "Charley Ross" do in the proposed quartette.
- Prof. Ewing began his lectures on "Political Economy" this week.
- "Say, 'fessor, didn't the Prince of Aragon take away two fools' heads?"

—The Minims' new gymnasium was well patronized during the cold weather.

—Richard says that the earth came up to meet him rather suddenly this week.

—The manly art has received a new impetus since the arrival of the "New Orleans boy."

—M., of Sorin Hall, says that there is only one person, not three, for whom he has such an aversion.

—"Fatty" would like to inform his admirers that it was not on his account that the "bout" did not take place.

—We welcome from the Infirmary, after a prolonged illness, no less a personage than Mr. P. M. Walker (Pody).

—A new trial was ordered in the case of Atkinson *vs.* Taylor in the University Moot-Court Wednesday evening.

—A number of improvements have been made in the arrangement of the Columbian room during the past week.

—"Spikes" says that the "flood-gates of their stupidity" were obvious to the discernment of all thinking personages.

—The landscape gardener is jack-of-all trades. At present he is engaged in the steam-house, and has been mistaken for a darky.

—A whole cargo of cigars was delivered at Three Kings on the 21st. The happy Valley variety is just the thing. Send on more.

—Mike's maiden effort at oratory was both original and witty, and showed that he possessed the gift that is common to his native countrymen.

—The outlook for a strong base-ball nine this spring is very promising, as we understand several promising "colts" are among the new arrivals this session.

—Six new arrivals among the princes since the holidays, and others are announced from Denver and Kansas City. The latest arrival is Master Urban Thompson of New York city.

—A certain personage about the University, well qualified to know, compared the present fall of snow to that of formerly. He said this is the greatest amount seen in this section of the country at one time for fifteen years.

—Last Sunday afternoon about twenty-seven Sorinites procured a large sleigh from one of the South Bend livery stables and took a drive through the town. They enjoyed themselves immensely. The Rev. J. W. Cavanaugh accompanied the party.

—Col. Wm. Hoynes returned from Chicago Monday, having succeeded in postponing the condemnation suit for two weeks, which is claimed to be a signal victory for his side. The Colonel has been very successful in his suits before the Chicago courts.

—Letters from Rev. President Walsh state that he is enjoying the balmy air of the sunny South, all the more so since he reads of the

blizzards in Indiana. He is at present in New Orleans. The good wishes of all at Notre Dame accompany him on his trip.

—OFFICIAL.—Stamps collected up to date: Brownson Hall, 60,358; Carroll Hall, 44,933; St. Edward's Hall, 8,964; Polish School (South Bend), 11,420; St. Mary's School (Austin, Texas), 28,100; St. Pius' School (Chicago), 10,000; Readers, 160,000; Grand Total: 323,775.

—The Minims had a Requiem Mass on Tuesday in St. John's Chapel for the repose of the soul of Rt. Rev. Bishop Dwenger. He was a special friend of the Minims. Among other privileges he gave permission to have the Blessed Sacrament in their chapel. They will not forget the good Bishop. When before Our Lord in the Blessed Sacrament they will beg of Him to admit the soul of their beloved Bishop into the joys of His Divine Presence.

—For a positively brilliant article on the age of Shakspeare's "Hamlet" commend us to that by Mr. John S. Schopp in the SCHOLASTIC of Notre Dame for January 14. It is one of the many brilliant literary articles recently found in that paper and the *Georgetown College Journal*. Mr. Schopp has a future before him—a future of literary success—and so have three or four other young men whose efforts we have noticed in these two college papers. The Georgetown paper is as strong in its verses as the SCHOLASTIC is in clear, good English prose.—*Michigan Catholic*.

—The Harmony Club was reorganized on Sunday last, and elected officers as follows: Honorary Director, Bro. Hilarion; President, F. Hennessy; Vice-President, A. Chidester; Secretary, J. Henley; Treasurer, E. Roby; Business Manager, J. Cullen; Musical Director, E. Chassaing. Executive committee: C. Roby, Chairman; M. Luther, D. Hartnett, F. Barton, O. Schmidt. The object of the club is to give weekly musical concerts in the Brownson gym and to furnish entertainment for the Brownsonites.

—Capt. Coady, of Co. A, has been holding competitive drills for non-commissioned officers during the past month, and on Thursday announced, as the result of the drills, the following appointments: A. Leonard, 1st Corporal; W. Schueler, 2d Corporal; A. Funke, 3d Corporal; and E. Krembs, 4th Corporal. The members are highly complimented for their proficiency in the manual of arms.

—The Harmony Club concert in the Brownson gym Wednesday evening was a grand success. There was a large attendance, the parquet circle being crowded, while a few distinguished guests were noticed in the balcony. The concert commenced with the "Cadet Quickstep," by the Harmony Club Orchestra, composed of Messrs. E. Chassaing, violin; F. Barton and D. Hartnett, mandolins; A. Chidester and G. Ryan, guitars, and O. Schmidt, flute. The rendition of this was heartily applauded. "When Malone's at the Back of the Bar" was

sung by Mr. F. Hennessy in his own affable way and made the hit of the evening. The "Darky's Dream" was the next orchestral selection which was appreciated very much by the vast audience. "My Sweetheart is the Man in the Moon," by E. Douglass, deserves special mention. This gentleman possesses a melodious voice that is very pleasing. "Sentenced to Death," by F. Hennessy, was, of course, encored very heartily, while "Home, Sweet Home," by the Orchestra, ended a successful *début* of the Harmony Club in musical circles.

Roll of Honor.

SORIN HALL.

Messrs. Ahlrichs, Bolton, Brown, Carney, Cummings, Correll, Combe, Coady, Crawley, Chute, Dacy, Dechant, DuBrul, Ferneding, Flannery, Flannigan, J. Fitzgerald, C. Fitzgerald, Hannin, Heer, Jewett, Joslyn, Kearney, Keough, Kunert, Langan, Maurus, Monarch, J. McKee, F. McKee, Mitchell, McCarrick, McAuliffe, Neef, O'Donnell, Powers, Quinlan, Ragan, Raney, C. Scherrer, E. Scherrer, Schillo, Schaack, Sinnott, Schopp.

BROWNSON HALL.

Messrs. Bennett, Barton, Beck, Baur, Burns, Brady, Brinen, Berggren, C. Corry, A. Corry, Covert, Curran, Chassaing, Coady, Cooke, Casey, R. Corcoran, Chidester, Croxton, Delaney, Devanney, Donahoe, Eyanson, Foley, A. W. Funke, A. M. Funke, R. Flynn, Feeney, E. Flynn, J. Flynn, Freytag, Groff, Hermann, Hoepe, Healy, E. Harris, Hagan, Henley, Hudson, Heneberry, Hunt, Jacobs, Jordan, Karter, Kerker, Kearn, Krembs, W. Kirby, Kintzele, F. Kenny, Karasynski, Luther, Libert, Laux, Murray, D. Murphy, T. Monarch, D. Monarch, F. Murphy, E. Marckhoff, R. Marckhoff, Magnus A. Marckhoff, McFadden, McCullough, McCarthy, Ney, O'Shea, W. O'Neill, Pulskamp, Prichard, Patier, Quinlan, M. Ryan, Reis, Stanton, Schueler, Smith, Steinhaus, Spalding, Stace, Tinnen, Vignos, Vurpillat, W. Wilkin, Welsh.

CARROLL HALL.

Messrs. Barrett, R. E. Brown, O. Brown, R. Brown, Bennett, Berles, Bachrach, Bixby, Baldauf, Breen, Brennan, Blake, Carter, Chauvet, Clendenin, A. Coolidge, Cavanagh, Cullen, Crane, Carney, Dorsey, Durand, Druecker, Ducey, Dannemiller, Dempsey, Dixon, Dutt, DeLormier, Freeman, Fleming, Franke, C. Furthman, Fossick, Ford, L. Gibson, N. Gibson, Gerding, Gonzales, Gerdes, Girardin, Hill, Hittson, Hurley, Hoban, Hickey, D. Hilger, A. Hilger, Heizman, Howell, Janssen, Jonquet, Krollman, A. Kegler, W. Kegler, Kutina, Kuehl, Keliher, Kindler, Kinney, Klees, G. Lee, J. LaMoure, W. LaMoure, Lambka, Lantry, Lohner, Lawler, Langevin, T. Lowrey, Loser, Ludwig, Lynch, Lane, Lippman, Levy, Leveson, M. Lee, Maurer, Mitchell, Maternes, Maguire, E. Murphy, L. Murphy, J. Miller, L. Miller, Mengis, Marre, Mills, Marr, Moss, Miles, Monaghan, Moore, C. Meyers, R. Miers, McDermott, S. McDonald, McPhee, McCarrick, J. McPhillips, J. A. McPhillips, C. McPhillips, F. McDonald, Nichols, O'Mara, F. O'Brien, W. O'Brien, O'Connor, Oliver, Reis, Rumely, Rend, Ruppe, Repscher, Roesing, Romero, Renesch, Reilly, Reber, Sievers, Sweet, W. Spalding, S. Spalding, Slevin, Sullivan, Schaack, Stephens Sparks, Segenfelder, Sharp, Strauss, Schroth, Shillington, Tong, Towle, Taylor, Thome, Tempel, Treber, Thornton, Wolf, Wagner, Walde, Wensinger, Welty, Walker, H. Wilson, R. Wilson, Whitehead, Washburne, N. Weitzel, B. Weitzel, O. Wright, D. Wright, Ward, L. Yglesia, A. Yglesia, York, Yingst, C. Zoehrlaut, G. Zoehrlaut.

ST. EDWARD'S HALL.

Masters Ayers, Ahern, Abrahams, G. Abrahams, Ball, Barrett, Bump, Bopp, R. Berthelet, Bourgeois, Crandall,

Curry, Corry, Christ, F. Campau, D. Campau, J. Coquillard, A. Coquillard, Cross, Croke, Corcoran, Cressey, Durand, Dugas, Devine, W. Emerson, F. Emerson, Engelhardt, Eagle, Egan, Finnerty, Flynn, Feltenstein, Freeman, Girsch, Gavin, Green, Graff, Higginson, Holbrook, J. Higgins, Roy Higgins, Howard, Ralph Higgins, J. Healy, W. Healy, Ives, Jones, Jonquet, Kilgallen, LaMoure, Lawton, Langley, Lowrey, Loomis, Lysle, Lohner, Maritzen, McAllister, McGinley, McPhee, Minnigerode, R. McCarthy, G. McCarthy, E. McCarthy, Emmet McCarthy, McCorry, McDonald, Morris, McGushin, Ninneman, Oatman, Otero, O'Neill, H. Pollitz, W. Pollitz, Pyle, Peck, Roesing, L. Rasche, H. Rasche, Roache, V. Romero, A. Romero, Robb, Rohrback, W. Scherrer, G. Scherrer, Swan, Shillington, Segenfelder, Stuckart, Shipp, U. Thompson, Thompson, Trankle, Wilcox, Wagner, Wells.

The Man in the Tower.

An "Observer" there was in our College town
Who was most wondrous wise;
All the faults that he saw he jotted down,
And he saw with a thousand eyes.

The defects of victims were published in black
On the College paper so white;
His enemies knifed him behind his back,
For their faults were not "out of sight."

He held advance views on man's cultivation,
And never delayed to begin
His favorite topic, "why, under creation,
Will man be a servant to sin?"

The white man he scalped with his critical knife;
Unsatisfied looked he for more:
He roasted the Iroquois out of this life,
And they fled to the "Beautiful Shore."

No more did the guileless youth feel at his ease
When mischievously playing some prank;
For on all sides he meets the "Observer," who sees
And exposes his joke,—the crank!

The O-es-ems, too, and the curious few,
Who, in church gawked about every day,
Were censured by him, and sometime he knew
A terrible plot they would lay.

No threats daunted him until Judy's frail ghost
Came forth at the dread midnight hour
To haunt him; he trembled—I do not boast—
And he fled to the man in the Tower.

He found a good friend in the man of the Tower,
And he told him his "tale of woe";
"Now vengeance I'll take," said this man from his bower;
"Let them look to their lives, by Joe!"

So, friends, beware of this man in the Tower,
A most dangerous foe is he;
Unlike the "Observer," he sleeps not an hour;
All your failings he plainly will see.

For all time the "Observer" has gone from your sight,
Far away he makes use of his power;
His mission was good, so forget all your spite,
And look out for "The man in the Tower."

A. KRITEEK.